

GRANDE

FANTASIE

POUR LA

Harpe

Composée et Dediée à M.

Pierre Brard

PAR

E. PARISH ALVARS

Propriété des Éditeurs

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MILANO

R. STABILIMENTO RICORDI

Napoli - ROMA - Firenze



FANTAISIE

par

E. PARISH ALVARS

Fix F# D# B# A# C#

LENTO.

RF

8^a

Veloce.

Glisando.

8^a

D# B#

Ritard.

ANDANTINO SOSTENUTO.

Con molta Espress.

The first system of musical notation, measures 1-6. The key signature is B-flat major (two flats). The time signature is 6/8. The music is written for piano. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady accompaniment of eighth-note chords. A dynamic marking of *f* (forte) is present at the beginning.

The second system of musical notation, measures 7-12. The right hand continues the melodic development. The left hand features a more complex accompaniment with some sixteenth-note patterns. A dynamic marking of *mf* (mezzo-forte) appears in measure 10.

The third system of musical notation, measures 13-18. The right hand has a more active melodic line with some slurs. The left hand continues with a consistent accompaniment pattern.

The fourth system of musical notation, measures 19-24. The tempo marking *A Tempo.* is placed above the right hand. The word *Ritard:* (ritardando) is written above the left hand in measure 20. A dynamic marking of *f* (forte) is present in measure 21.

The fifth system of musical notation, measures 25-30. The right hand features a melodic line with a triplet of eighth notes in measure 25 and a triplet of sixteenth notes in measure 27. The left hand continues with a consistent accompaniment pattern.



Handwritten musical score, first system. Treble and bass staves. Key signature: two flats (B-flat, E-flat). The piece begins with a forte (*ff*) dynamic. The treble staff features rapid sixteenth-note passages, while the bass staff provides a steady accompaniment with eighth notes. A repeat sign is present in the second measure of the bass staff.

Handwritten musical score, second system. Treble and bass staves. The treble staff continues with rapid sixteenth-note passages, marked with a piano (*p*) dynamic. The bass staff features a melodic line with eighth notes and rests.

Handwritten musical score, third system. Treble and bass staves. The treble staff continues with rapid sixteenth-note passages. The bass staff features a melodic line with eighth notes and rests.

Handwritten musical score, fourth system. Treble and bass staves. The treble staff features a melodic line with eighth notes, marked with a piano (*p*) dynamic. The bass staff features a melodic line with eighth notes and rests. The system includes the lyrics "cre.....scen.....do" written above the treble staff.

Handwritten musical score, fifth system. Treble and bass staves. The treble staff features a melodic line with eighth notes, marked with a piano (*p*) dynamic. The bass staff features a melodic line with eighth notes and rests. The system includes the instruction "Leggiero." written above the treble staff.

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with a half note, a quarter note, and a half note, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with a half note, a quarter note, and a half note, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. A *cres:* marking is present above the right hand in measure 7.

Third system of musical notation, measures 9-12. The right hand features a melodic line with a half note, a quarter note, and a half note, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. A *Con forza.* marking is present above the right hand in measure 9.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with a half note, a quarter note, and a half note, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with a half note, a quarter note, and a half note, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. A *dim:* marking is present above the right hand in measure 19, and a *Ritard.* marking is present below the right hand in measure 20.

leggero.

ff *Ben marcato il Canto*



8^a

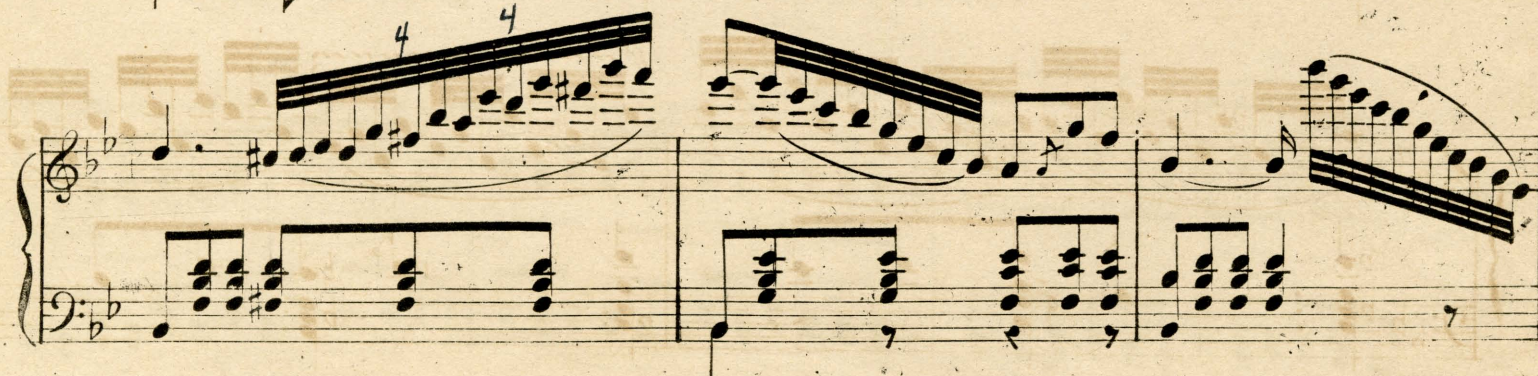


8^a



8^a





cres:

segue Allegro.

ALLEGRO

con fuoco.

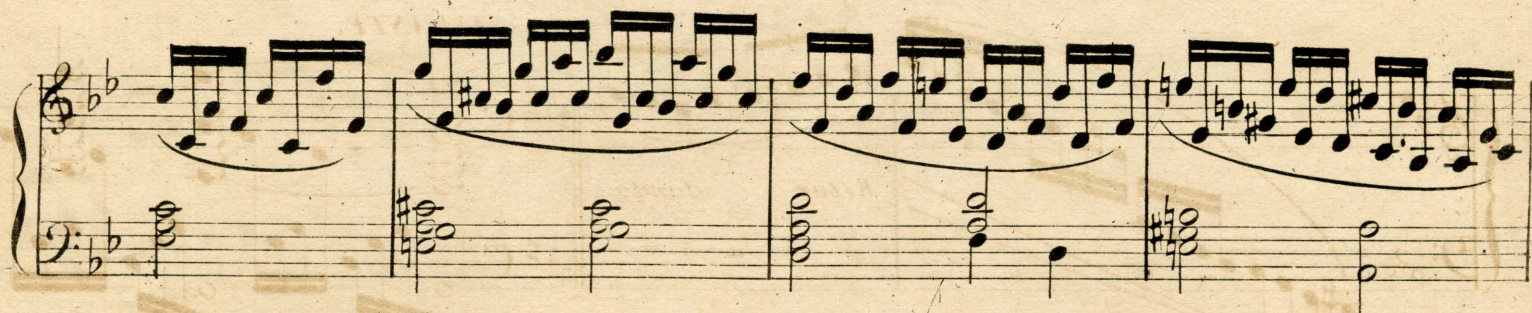
ga

ga

ga

ga







The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef is composed of eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic accompaniment with chords and single notes.



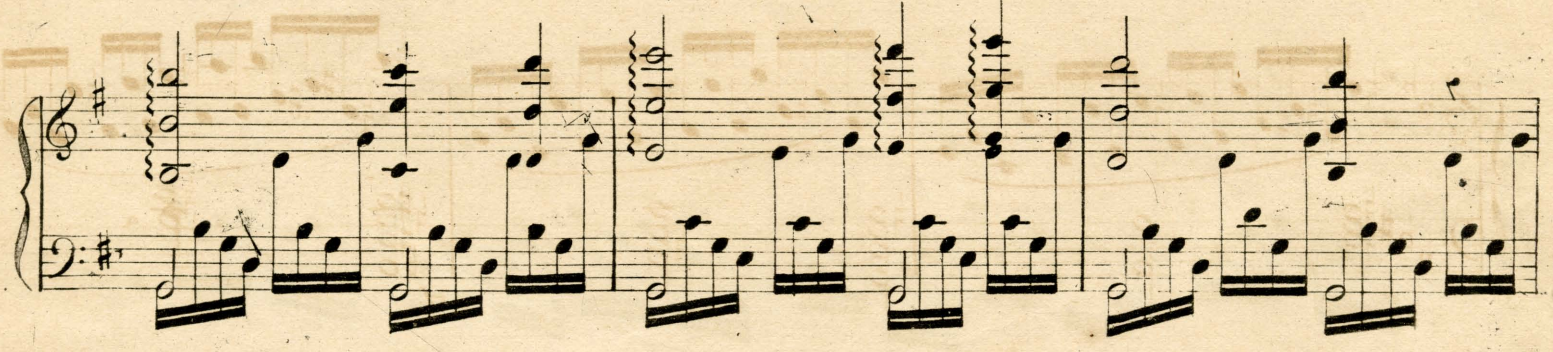
The second system continues the musical piece. It features a prominent melodic line in the treble clef that spans across the bar lines with a long slur. The bass clef continues with its accompaniment, including some chords.



The third system shows the continuation of the melody and accompaniment. The treble clef has a melodic line with some rests, while the bass clef features a more active accompaniment with eighth notes.



The fourth system includes a tempo change. Above the staff, the word "ANDANTE." is written. Within the system, the words "Ritar" and "dando" are written, indicating a ritardando. The notation shows a melodic line in the treble clef and a bass clef accompaniment. A double bar line is present, followed by a change in the bass clef accompaniment.



The fifth system continues the piece. The treble clef has a melodic line with some rests, and the bass clef has a steady accompaniment of eighth notes.



A handwritten musical score on five systems of grand staves (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings. The first system begins with a *mf* marking. The second system features a *ga* marking above a wavy line. The third system also includes a *ga* marking. The fourth system has a *ga* marking above a wavy line. The fifth system concludes with a *ga* marking. The manuscript shows signs of age, including yellowing and some foxing.

The musical score consists of five systems, each with a grand staff (treble and bass clef) for piano and a single staff for voice. The piano part features intricate arpeggiated figures and flowing melodic lines. The vocal part includes a wavy line indicating a melisma, with the instruction "Marcato il Canto." appearing in the third system. The key signature is one sharp (F#).

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music, each featuring a rapid, ascending sixteenth-note scale. The first measure is marked with a wavy line and the letter 'g'. The lower staff is in bass clef and contains three measures of music, primarily consisting of chords and single notes.

The second system of musical notation consists of two staves. The upper staff continues the rapid, ascending sixteenth-note scale from the first system, marked with a wavy line and the letter 'g'. The lower staff contains three measures of music, including a measure with a wavy line and the letter 'g', and a measure marked 'cres:' (crescendo) with a wavy line.

The third system of musical notation consists of two staves. The upper staff contains four measures of music, primarily consisting of chords and single notes. The lower staff contains four measures of music, primarily consisting of chords and single notes.

The fourth system of musical notation consists of two staves. The upper staff contains four measures of music, primarily consisting of chords and single notes. The lower staff contains four measures of music, primarily consisting of chords and single notes.

The fifth system of musical notation consists of two staves. The upper staff contains four measures of music, primarily consisting of chords and single notes. The lower staff contains four measures of music, primarily consisting of chords and single notes.

First system of musical notation, measures 1-4. Treble and bass staves with a key signature of one sharp (F#). The bass line features a continuous eighth-note pattern. Measure 4 includes a vocal line with the syllable "ga" and a "Veloce." marking.

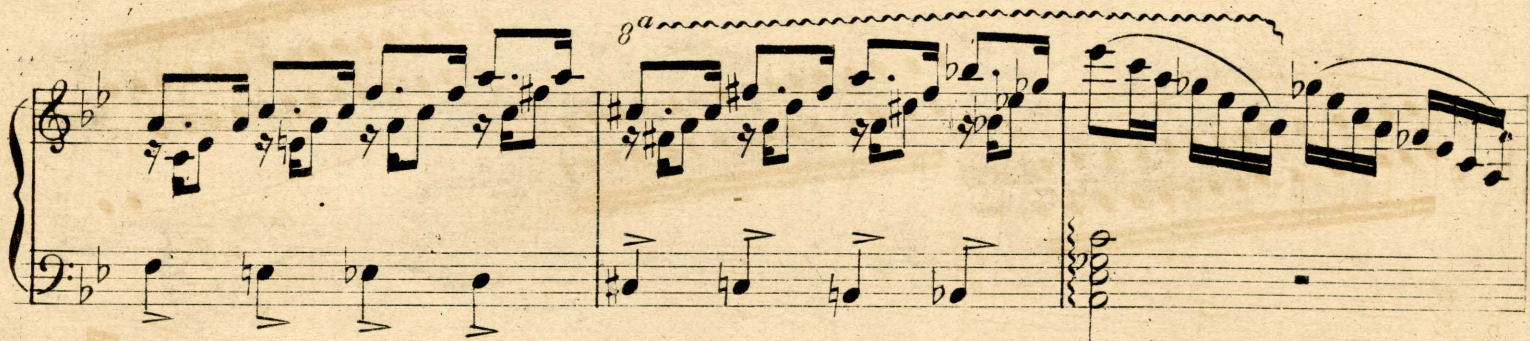
Second system of musical notation, measures 5-8. Treble and bass staves with a key signature of two flats (Bb, Eb). Measure 5 includes a "Stmll." (staccato) marking and fingerings 3 1 2 1 3 1 2 1.

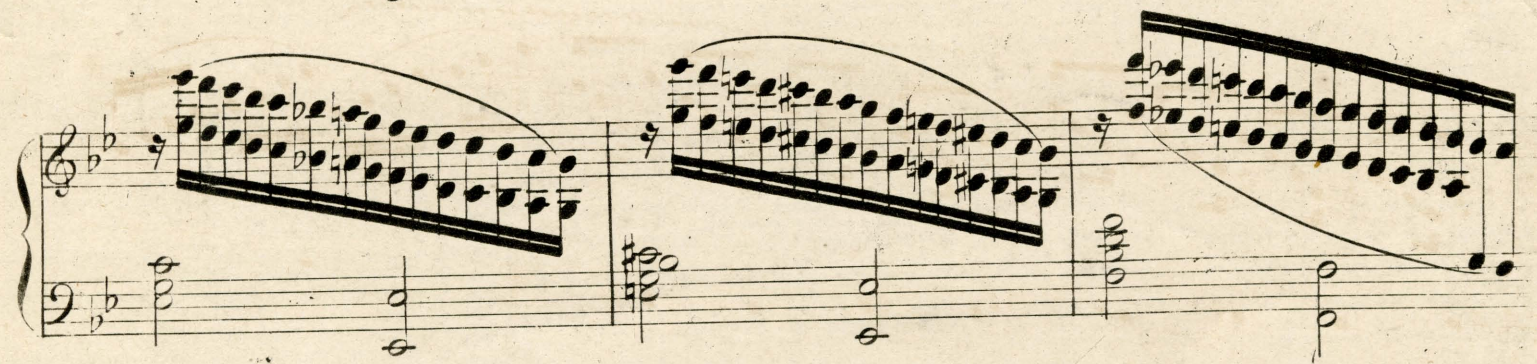
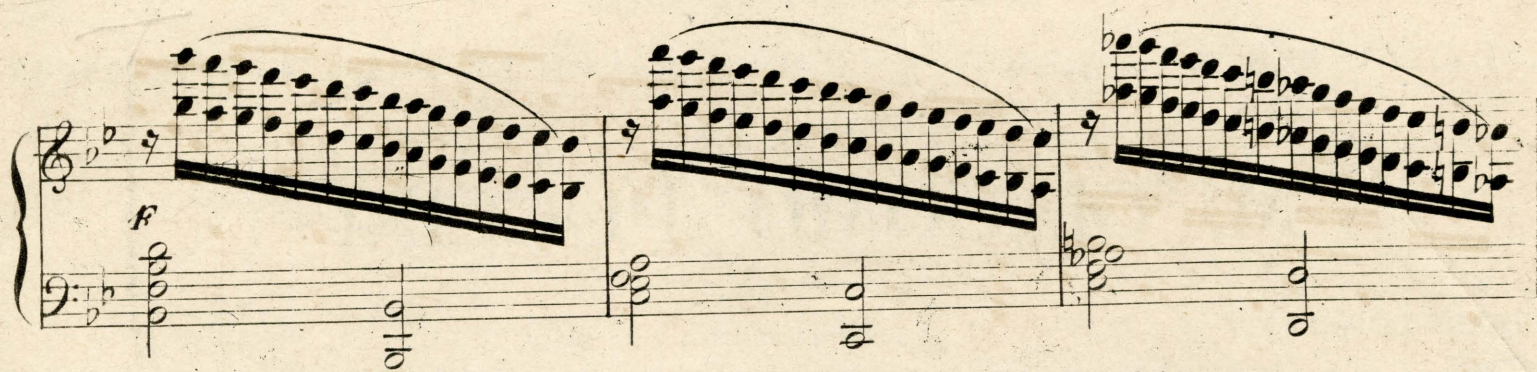
Third system of musical notation, measures 9-12. Treble and bass staves with a key signature of two flats (Bb, Eb). The system concludes with a "pp" (pianissimo) dynamic and performance instructions: "dim.....e.....ritard poco a poco".

FINALE BRILLANTE ASSAI.
Marcata la Melodia.

Fourth system of musical notation, measures 13-15. Treble and bass staves with a key signature of two flats (Bb, Eb). The section begins with a "p" (piano) dynamic marking.







LA VIE DE BOHÈME

OPÉRA EN QUATRE ACTES

DE MM. G. GIACOSA & L. ILLICA — TRADUCTION DE M. PAUL FERRIER

MUSIQUE DE

M. GIACOMO PUCCINI

OUVRAGE COMPLET.

Chant et Piano, texte français	(A) nets Fr. 20 —
Chant et Piano, texte italien	(A) nets 15 —
Chant et Piano, texte anglais	(A) nets Shill. 6 —
Chant et Piano, texte allemand	(A) nets Mark 12 —
Chant et Paroles, texte français	(A) nets 4 —
Piano seul	(A) nets 12 —

MORCEAUX DÉTACHÉS pour Chant et Piano.

(TEXTE FRANÇAIS).

NETS

1. ^{re} ACTE. Romance de Rodolphe: <i>Que votre main est froide.</i> Fr.	2 —
— La même en Do	2 —
— Romance de Mimi: <i>Où, on m'appelle Mimi</i>	2 —
— La même en Do	2 —
2. ^{re} ACTE. Valse de Musette: <i>D'un pas léger</i>	1 50
— La même en Re	1 50
3. ^{re} ACTE. Adieu de Mimi: <i>La chambre qu'autrefois</i>	1 50
— La même en Do	1 50
4. ^{re} ACTE. Air de Colline: <i>O ma vieille douillette</i>	1 —
— Le même en clef de Sol	1 —
— Duo de Rodolphe et Marcel: <i>Ah! Mimi s'en est allée.</i>	1 50

RÉDUCTIONS, TRANSCRIPTIONS, etc.

Piano seul.

99441 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger.</i> Réduction de C. Carignani	1 —
100934 <i>Cuirassé Sicile.</i> Marche d'ordonnance. Réduction de C. Bizozero	1 50
ALASSIO (S.) Transcriptions faciles et doigtées pour les petites mains:	
99481 — N. 1. 1. ^{re} ACTE. Duo de Rodolphe et Marcel: <i>Dans le ciel gris</i>	1 —
99482 — " 2. — Romance de Mimi: <i>Où, on m'appelle Mimi.</i>	75
99483 — " 3. 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger.</i>	1 —
99484 — " 4. 4. ^{me} ACTE. Duo de Rodolphe et Marcel: <i>Ah! Mimi s'en est allée</i>	75
99485 — Les quatre Morceaux réunis	2 50
99487 — Caprice	1 75
100920 BUCALOSSO (P.) Valse	2 —
BUZZI-PECCIA (A.) Impressions théâtrales:	
99339 N. 6. Première Transcription	2 —
99340 " 7. Deuxième Transcription	2 —
CESI (S.) 4 Transcriptions faciles:	
99764 — N. 1. 1. ^{re} ACTE. Duo de Mimi et Rodolphe: <i>Oh! la solette, la tête sans cervelle!</i>	1 25
99765 — " 2. 3. ^{me} ACTE. Air de Mimi: <i>Marcel, voyez mes peines</i>	1 25
99766 — " 3. 4. ^{me} ACTE. Air de Colline: <i>O ma vieille douillette</i>	1 25
99767 — " 4. — Duo de Mimi et Rodolphe: <i>Ils sont partis?</i>	1 25
100336 CORTOPASSI (D.) Pot-pourri facile	1 —
99732 DE SENA (G.) Transcription	2 —
100638 GIROPINI (P.) Transcription	1 75
100919 GODFREY (C. junior). Grande Transcription	2 —
99595 LA CAVERA (J.) Libre Transcription	2 50
MARCIANO (E.) 4 Transcriptions très faciles:	
99747 — N. 1. 1. ^{re} ACTE. Romance de Rodolphe: <i>Votre main est glacée</i>	1 50
99748 — " 2. — Romance de Mimi: <i>Où, on m'appelle Mimi.</i>	1 25
99749 — " 3. 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger.</i>	1 —
99750 — " 4. 4. ^{me} ACTE. Duo de Rodolphe et Marcel: <i>Ah! Mimi s'en est allée</i>	1 25
99560 MENOZZI (G.) Libre Transcription	2 50
100486 REINER (C.) Quadrille	1 50
99698 SULLI PARRINO (G.) Transcription facile	1 —
100951 WOLFF (B.) Pot-pourri	3 —

Piano à quatre mains.

101002 ALASSIO (Nino). Fantaisie facile et doigtée	1 75
101003 — 3. ^{me} ACTE. Duo final. Transcription facile et doigtée	1 —
102380 BECUCCI (E.) Transcription	2 —
BUZZI-PECCIA (A.) 2 Transcriptions:	
100845 — N. 1.	2 50
100846 — " 2.	2 50
MARCIANO (E.):	
99561 — Transcription	3 —
99562 — Transcription très facile	2 —
100952 WOLFF (B.) Pot-pourri	3 50

Mandoline seule.

NETS

99442 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger.</i> Réduction pour Mandoline (ou Violon) de G. Pastori-Rusca. Fr.	75
GASTOLDI (G.) <i>Les premières joies du Mandoliniste.</i> 2. ^{me} Recueil de Morceaux très faciles:	
99619 — N. 1. 1. ^{re} ACTE. Duo de Rodolphe et Mimi: <i>Oh! la solette, la tête sans cervelle!</i>	25
99620 — " 2. — Suite du Duo: <i>Votre main est glacée</i>	25
99621 — " 3. — Suite et fin du Duo: <i>Ma gaité pour compagne.</i>	25
99622 — " 4. 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger</i>	25
99623 — " 5. 3. ^{me} ACTE. Duo de Mimi et Marcel: <i>Marcel, voyez mes peines</i>	25
99624 — " 6. 4. ^{me} ACTE. Trio: Musette, Mimi et Rodolphe: <i>Errante, presque mourante</i>	25
99625 — " 7. — Duo de Rodolphe et Marcel: <i>Ah! Mimi s'en est allée</i>	25
99626 — " 8. — Air de Colline: <i>O ma vieille douillette.</i>	25

Mandoline et Piano.

99443 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger.</i> Réduction pour Mandoline (ou Violon) et Piano, avec deuxième Mandoline (ou Violon) <i>ad libitum</i> , de G. Pastori-Rusca	1 50
100302 ALASSIO (Nino). Fantaisie	2 50
ALASSIO (S.) 4 Réductions faciles:	
99631 — N. 1. 1. ^{re} ACTE. Romance de Mimi: <i>Où, on m'appelle Mimi</i>	75
99632 — " 2. 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger</i>	1 —
99633 — " 3. 3. ^{me} ACTE. Air de Rodolphe: <i>Mimi est une coquette</i>	1 —
99634 — " 4. 4. ^{me} ACTE. Duo de Rodolphe et Marcel: <i>Ah! Mimi s'en est allée</i>	1 —
99635 — Les quatre Morceaux réunis	2 50
100639 GIROPINI (P.) Transcription pour Mandoline (ou Violon, ou Violoncelle) et Piano	2 —
100021 GRAZIANI-WALTER (C.) Impressions	2 —
99325 PUZONE (R.) Divertissement pour Mandoline (ou Violon) et Piano	2 —
99352 RICCI (T.) Fantaisie pour Mandoline (ou Violon) et Piano	2 50
99353 SILVESTRI (G.) Valse de Musette: <i>D'un pas léger.</i>	1 25
99354 — Fantaisie	2 50

Deux Mandolines et Piano.

99443 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger.</i> Réduction pour Mandoline (ou Violon) et Piano, avec deuxième Mandoline (ou Violon) <i>ad libitum</i> , de G. Pastori-Rusca.	1 50
100022 GRAZIANI-WALTER (C.) Impressions	2 25
99355 SILVESTRI (G.) Fantaisie	3 —

Mandoline et Guitare.

99444 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger.</i> Réduction pour Mandoline (ou Violon) et Guitare, avec deuxième Mandoline (ou Violon) <i>ad libitum</i> , de G. Pastori-Rusca.	1 25
ALASSIO (S.) 5 Réductions faciles:	
99636 — N. 1. 1. ^{re} ACTE. Romance de Mimi: <i>Où, on m'appelle Mimi</i>	75
99637 — " 2. 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger</i>	75
99638 — " 3. 3. ^{me} ACTE. Air de Rodolphe: <i>Mimi est une coquette</i>	75
99639 — " 4. 4. ^{me} ACTE. Duo de Rodolphe et Marcel: <i>Ah! Mimi s'en est allée</i>	75
99640 — Les quatre Morceaux réunis	2 —
100024 GRAZIANI-WALTER (C.) Impressions	1 50

Deux Mandolines et Guitare.

99444 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger.</i> Réduction pour Mandoline (ou Violon) et Guitare, avec deuxième Mandoline (ou Violon) <i>ad libitum</i> , de G. Pastori-Rusca.	1 25
100025 GRAZIANI-WALTER (C.) Impressions	1 75

Mandoline et Instruments divers.

GRAZIANI-WALTER (C.) Impressions:	
100023 — Deux Mandolines, Mandole et Piano	2 50
100026 — Deux Mandolines, Mandole et Guitare. (Conducteur et Parties détachées).	2 50

Violon seul.

NETS

99442 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger.</i> Réduction pour Violon (ou Mandoline), de G. Pastori-Rusca. Fr.	75
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Violon et Piano.

99443 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger.</i> Réduction pour Violon (ou Mandoline) et Piano avec deuxième Violon (ou Mandoline) <i>ad libitum</i> , de G. Pastori-Rusca.	1 50
99786 CHELAZZI (P.) Réminiscences	3 —
DANBÉ (J.) 3 Transcriptions:	
101594 — N. 1. Valse de Musette	1 75
101595 — " 2. Transcription	2 —
101596 — " 3. Transcription	2 —
100639 GIROPINI (P.) Transcription pour Violon (ou Mandoline, ou Violoncelle) et Piano	2 —
99325 PUZONE (R.) Divertissement pour Violon (ou Mandoline) et Piano	2 —
101483 RAMPERTI (E.) Transcription	2 —
99352 RICCI (T.) Fantaisie pour Violon (ou Mandoline) et Piano	2 50

Deux Violons et Piano.

99443 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger.</i> Réduction pour Violon (ou Mandoline) et Piano, avec 2. ^{me} Violon (ou Mandoline) <i>ad libitum</i> , de G. Pastori-Rusca.	1 50
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Violon et Guitare.

99444 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger.</i> Réduction pour Violon (ou Mandoline) et Guitare, avec 2. ^{me} Violon (ou Mandoline) <i>ad libitum</i> , de G. Pastori-Rusca.	1 25
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Deux Violons et Guitare.

99444 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger.</i> Réduction pour Violon (ou Mandoline) et Guitare avec 2. ^{me} Violon (ou Mandoline) <i>ad libitum</i> , de G. Pastori-Rusca.	1 25
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Violoncelle et Piano.

100639 GIROPINI (P.) Transcription pour Violoncelle (ou Violon, ou Mandoline) et Piano	2 —
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Flûte et Piano.

99445 2. ^{me} ACTE. Valse de Musette: <i>D'un pas léger.</i> Réduction de D. Rossignoli	1 25
100950 ALASSIO (S.) Caprice facile	2 —

Musique Militaire

(PARTITIONS).

102084 1. ^{re} ACTE. Instrumentation de G. Bonnoli	(B) 10 —
100840 3. ^{me} ACTE. Instrumentation de C. Preite	(B) 8 —
100741 <i>Cuirassé Sicile.</i> Marche d'ordonnance. Instrumentation de P. Nevi	(B) 2 50
100996 ASCOLESE (D.) Fantaisie	(B) 7 —
100863 CODIVILLA (J.) Fantaisie	(B) 7 —
100922 GODFREY (C. junior). Marche (seules parties détachées).	nets Shill. 2/6
101161 MANENTE (G.) Fantaisie. Instrumentation pour petite Bande	(B) 4 —
100750 MONLEONE (D.) Fantaisie	(B) 6 —

Orchestre.

101419 BUCALOSSO (P.) Grande Valse. Instrumentation pour petite Orchestre avec partie de Piano <i>ad libitum</i> (A)	3 —
99926 <i>Cuirassé Sicile.</i> Marche pour petite Orchestre avec partie de Piano <i>ad libitum</i>	(A) 2 50
99927 REINER (C.) Quadrille pour petite Orchestre avec partie de Piano <i>ad libitum</i>	(A) 2 50
LUPORINI (G.) Fantaisie pour grande Orchestre:	
101547 — Partition	(B) 5 —
101548 — Parties détachées	6 50
Chaque Partie	40

LIVRET.

Texte Français (Edition Calmann-Lévy)	1 —
— Italien	1 —
— Anglais	Shill. 1/—
— Allemand	Mark 1 —

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